6/23/75

MEMO re Man in Altgens Photo--Howard Roffman

After seeing Robert's new work with the scene of Lovelady on TSBD steps from Martin film, I went home and started reviewing my own photos and materials again. The dark growth of beard on Lovelady as depicted in Martin at first persuaded me that the man in Altgens must not be Lovelady. But after a review, I am nearly certain the man must be Lovelady.

There is no doubt Lovelady had a shadow of beard growth, but I think the high contrast of the Martin film, even after Robert's processing, exaggerates the darkness of the growth. On my copy of Altgens, which is the clearest I've ever seen, the man's chin appears darker than his forehead, but morethan that cannot be detected.

I'd always felt the Altgens man had to be lovelady and not Oswald because the face shape seems more similar to Lovelady's and the hairline is identical. Lovelady has a peculiar hairline, with an arch in the middle.

However, most troubling was the shirt, since most of the enlargements of Altgens show nothing that appears to be a plaid, as Lovelady wore that day. But after closely studying my copy and comparing it with Lovelady's shirt, I'm convinced that the shirt in Altgens, if it is not Lovelady's, certainly isn't Oswald's.

The resolution of the enlargement is fair, better in my copy than that in WWII, but even WWII shows enough to tend to rule out Oswald's shirt. There seem to be too many contrasting areas of light and dark on the shirt in Altgens for it to be Oswald's rust brown shirt which, at that distance and resolution, would surely appear as a solid color. In my copy, the vague pattern of large squares is visible on the shirt, especially on the sleeve, which appears to be bisected at about 4 intervals with light lines. Also, similar white lines are visible near the right lapel (from Lovelady's point of view) where the shirt is open. One of these light lines is just above and to the right of the nose of the black guy in front of Lovelady on the steps in the picture (you can just see a partial profile of him). The thing that persuades me this is Lovelady's shirt is that in my copy, this light line is pretty well defined and directly below it is a very dark, thinner line, which corresponds exactly to the pattern on Lovelady's shirt.

As for Lovelady's position being too far east, it should be noted that in Altgens he his leaning over toward the east, and would probably not be visible were he standing at attention. You can see him bend over into this position in the Weigman film, taken during the shots, in which he first appears standing straight and then leans toward the east, apparently to follow the limousine. Also, Weigman depicts a full view of the west side of the steps and TSBD entrance, and no one appears west of Lovelady.

I am concerned that we get too carried away with what the Martin film seems to show, because there is little doubt that the man in Altgens is Lovelady, as I have explained. The high contrast of Martin undoubtedly darkens Lovelady's shadow.